MANAV RACHNA INTERNATIONAL UNIVERSITY

Short Synopsis

For

Ph. D. Programme 2010-11

Title: Treatment of Love in Shakespearean Comedies: It's Modern Relevance

DEPARTMENT OF HUMANITIES AND MANAGEMENT

FACULTY OF ENGINEERING & TECHNOLOGY

Submitted by

Name :Astha
Registration No. :10019990201

Supervisor:

Name : Dr. Sujata
Designation : Assistant Professor, English, FCH, MRIU

Joint-Supervisor

NA

Abstract:

In Shakespeare's comedies love has been depicted in various ways. The immaculate and innocent environment of his comedies is reinforced by the portrayal of different shreds of love. Love, in his comedies is instrumental in the transformation of the atmosphere of torment and sorrow into that of harmony and bliss. Hence the portrayal of love is integral in reflecting his world-vision and philosophy of life.

Through the incessant march of civilization human race has encountered various challenges, turning the modern life into a more complicated and disintegrated entity. Accordingly the nature and feature of love have changed. Shakespeare's mature analysis of different aspects of love can well be applied to modern situations. The relationship and contrast between love and lust, depicted in his comedies, explains the problems of modern life. Love cannot be fruited and culminated without the virtues like, sharing, caring, responsibility, trust, truthfulness, forgiveness and sacrifice on which Shakespeare has given so much emphasis. The proposed Thesis aims at analyzing, and evaluating the portrayal of love in Shakespeare's comedies so as to bring out his vision of a utopian world-order. Also it will reiterate the relevance of the master in the modern age.

Key-words- Love, disintegration, lust, trust, forgiveness, sacrifice

Contents

S. No.	Description	Page No.
1	Introduction 1.1 Love and Literature 1.2 Life and Works of Shakespeare 1.3 Shakespeare's Mature Comedies: *The Merchant of Venice, As You Like It* and *Twelfth Night* 1.4 Shakespeare's Portrayal of Love and its Relevance in the Modern Age	3-9
2	Literature Review	9-12
3	Description of Broad Area/Topic	12-15
4.	Problem Identification/Objective of the Study	15-16
5	Methodology to be adopted	16-17
6	Proposed/expected outcome of the research	17-18
7	References	18-19

Introduction:

The proposed Thesis aims at analyzing, interpreting and evaluating the treatment of love in Shakespeare's comedies and relating this with modern situations, so that to bring out certain new facets of the master's genius as well as to reinstate the relevance of his philosophy in the modern age.

1.1 Love and Literature

Love has been a major theme; rather it is an integral part of literature down the ages. All great artists have been pondering over love since time immemorial. In fact the portrayal of love is the most important tool to bring out the life visions and philosophy of an artist. Love is an eternal facet of human existence. It is inherent in human nature to love and get loved. Love gives fulfillment and meaningfulness to life. Without it human race cannot survive. However the form and nature of love gets changed from time to time as per the situations and tendency of human beings. Hence the meaning and definition of love is changing according to situations, time and cultural tendency, even as per the needs and aspirations of a particular person and race.

1.2 Life and Works of Shakespeare

William Shakespeare, the bard of Stratford-on Avon, is undoubtedly among the greatest poets and playwrights of all the literature. He is one of the greatest exponents of human nature and human destiny by means of his great artistic creations. Shakespeare is believed to be born on April 26, 1564 at Warwickshire. His father John Shakespeare was a prosperous tradesman of the town and later became its High Bailiff. Shakespeare, like other boys of his time, may have taken lessons in Latin and arithmetic. However, it is obvious that he neither did go to any university nor did become a highly learned man. On November 28, 1582, he got married to Anne Hathaway, the daughter of a well-to-do yeoman of the neighbouring village of Shottery. This seems to be a hasty decision and his union to Anne does not appear to be a happy one. Nevertheless, Shakespeare seems to be a family man who was too much fond of his three children- Susannah, Judith and Hamnet.

A few years after his marriage, i.e. about in 1587, he left his native place to seek his fortune in London which was to become his home for the coming 20 years. Shakespeare worked hard for

making his career in theatre where he worked in different capacity. Finally he established himself as a playwright. Shakespeare was a genius who could touch the nerves of the people. He was a great artist with deep insight into the heart and psyche of man. Thus whatever he touched, he turned it into gold. He earned both fame and fortune. He became shareholder in Globe and Blackfriars, the two leading theatres of the time. He purchased property in Stratford and London. But at the same time he was tormented by the darker facets of human existence. His personal problems and the loss of his near and dear ones also took a heavy toll on his health. He left London around 1610 and 1612 to come to Stratford where he spent his last days, playing with his grandchildren. His health was getting deteriorated. He died in April 1616.

One of the most impressive of all proofs of Shakespeare's authorship of his plays is the 'First Folio' of 1623. John Heminge and Henry Condell, members of Shakespeare's own company, collected his plays and got these published as a remembrance of their fellow actor. According to commonly accepted thought Shakespeare's works comprise of 37 plays, two non dramatic verse, viz. *Venus and Adonis* and *Lucrece* and 154 sonnets. He wrote plays of all genres, including comedies, tragedies, historic plays and Romances.

Though the world of each Shakespearean play is sui-generis, his works have got matured and perfected with experience and passage of time. The authors vision of Paradise of a God-ordained harmonious and hierarchical world is reflected in his comedies like, *Love's Labor's Lost, Midsummer's Night Dream, The Comedy of Errors, The Merchant of Venice, The Taming of the Shrew, Much Ado about Nothing, As You Like It, Twelfth Night, Measure for Measure, All's Well That Ends Well* etc.

The profound exploration of human nature and human destiny in done in his great tragedies like *Romeo and Juliet, Julius Caesar, Hamlet, Othello, King Lear, Macbeth* and *Antony and Cleopatra*. His History plays such as, *Richard III, Henry IV Part I and Part II, Henry V* and *Henry VIII* explores the social, political and ethical dimension of Royalty. Whereas, his last plays, also known as Romances, such as *Cymbeline, The Tempest and The Winter's Tale*, handle life in its wholeness, bringing out the essential rhythm of human existence, represented in the eternal cycle of Birth, Maturity, Death and Rebirth.

As T.S. Eliot has rightly said, "About anyone so great as Shakespeare it is probable that we can never be right." As a matter of fact, critics down from the Elizabethan Age have been changing their views about Shakespeare's plays. There have been several attitudes to these greatest literary gems of mankind. The most commonly accepted approach to these plays, however, is that of modern mythographic view that takes Shakespearean plays as great dramatic poems with layers of meaning. These literary gems have both temporal and spatial aspects that include social, political, moral, aesthetic and symbolic overtones. Probing these plays from any single angle is totally uncalled for. We can do justice to these only if we take them in their most inclusive form. Love, a major theme of Shakespearean drama too has the same inclusiveness that has various shreds and dimensions.

A Shakespearean play, especially a comedy is invariably a play of love. It contains different hue and different specimen of love. This love is more than the love between man and woman. There is the depiction of filial love, fraternal love, love between the servant and the master, between one friend and another, ultimately the love between man and man. This love is the agent of renewal, revivification and regeneration. In its heightened and more elevated form it partakes of the sublime love of Christian conception the ultimate source of which is Christ's crucifixion for the love of mankind.

Every Shakespearean comedy is unique in itself. Each comedy presents before us a totally exclusive world. However studies have revealed some similar pattern both in presentation and treatment of subject matter. Hence despite certain similarities and likeness Shakespeare's comic plays are very much different from his tragic ones in the matter of treatment of subject matter, portrayal of situations and emergence of the overall world vision of the dramatist. By virtue of their treatment of multiplicity of themes, portrayal of a host of characters and unpredictable use of fun, wit and humour, Shakespeare's comedies open before us a vista of splendid and magnificent elements. Love is one of those elements. The proposed Thesis focuses itself on the treatment of love in Shakespeare's three great comedies- *The Merchant of Venice* (1596-98), *As You Like It* (1599) and *Twelfth Night* (1601-1602), known as medieval comedy, pastoral comedy and romantic comedy respectively.

1.3 Shakespeare's Mature Comedies: *the Merchant of Venice, as You like It* and *Twelfth Night*

The Merchant of Venice is essentially medieval in conception. It is in the line of Dante's *The Devine Comedy.* Like *The Devine Comedy* it begins in the torments of hell and ends in the beatitude of paradise. An atmosphere of sorrow and suffering prevails the comedy. The play revolves round the theme of love and marriage. There is real problem of fruition of love into marriage. Portia, the fabulous wealthy heiress of Belmont is presented as the Golden Fleece and winning over her in marriage poses serious difficulty and even risk to her suitors. As per a condition set by Portia's father her potential husband will have to choose the correct casket out of the three caskets of gold, silver and lead. If he chooses the right one, he will win the beautiful, intelligent and supremely resourceful Portia and her great wealth. And if he chooses the wrong one, he will not only lose Portia, but also become ineligible to marry any other girl. The will of Portia's dead father's is not the only obstacle in the ways of Bassanio and Portia's happiness. The moneylender Shylock, one of the most fabulous of Shakespeare's magnificent villains, also stands in the way of their love. Like most of the villains of Shakespeare the motive of Shylock's villainy remains a mystery. He stands only for ruthless obstacle in the ways of bliss of the lovers. However, like most of the comedies of Shakespeare this manifestation of evil is defeated by the intelligence and wit of Portia, supreme embodiment of innocence and purity. In Portia's victory her steadfastness to the virtue of love and her unflinching faith in her lover plays the most important part.

As You Like It, first printed in the collected edition of Shakespeare's plays, known as the Folio edition, 1623, is considered as the greatest and the most significant comedy of Shakespeare. The heroine Rosalind is among the most inspiring characters and critics have taken her as one of the most powerful of Shakespeare's female characters. Rosalind, the daughter of the banished Duke falls in love with Orlando, the disinherited son of one of the Duke's friends. When she is banished from the court by her usurping uncle Duke Frederick, she proceeds to the Forest of Arden where her father and his friends have been living in exile. Rosalind disguises herself as Ganymede travels with her loyal cousin Celia and the jester Touchstone to the Forest of Arden. Shakespeare here creates the atmosphere of the pastoral, wooing and winning in love, disguises,

mistaken identity and tender elegant sentiments very effectively. This is a place offering temporary respite from the schism and sorrow of the real world. Here enemies become friends and families are reunited. Forest of Arden, thus is both a real physical entity which in the same vein transcends its physical contour and becomes Pre-Lapsarian Garden of Eden, symbolizing all facets of human conditions, i.e. love, aging, the natural world and death. In the end of the play Ganymede appears donned in the attire of Rosalind and gets married to Orlando. Two other loving people unite in the end, one is Celia and the other is Orlando's elder brother Oliver. Like the transformation of Oliver, Duke Ferdinand's transformation is also effected in the Forest of Arden. He turns towards religion and the exiled duke, father of Rosalind takes over to the kingdom once again.

Another great comedy of Shakespeare *Twelfth Night* was probably completed between 1600 and 1601. In this the master playwright depicts the several intersections of love and power. Here Countess Olivia is presented to us as an independent and powerful woman in the beginning. The sudden death of her father and brother forces her to take charge of her own household and she has to take hold on male relatives like Sir Toby Belch. As a wealthy, aristocratic single woman she becomes the focus of the attention of gentlemen of the land. Especially she becomes the centre of attraction for Orsino, the duke of Illyria. The story revolves around her two other would be suitors: one of them is the pretentious and socially ambitious steward, Malvolio, whose ambitions make him vulnerable to be manipulated by Olivia's household members; and the other is weak and foolish Sir Andrew Aguecheek, who feels ignored by Olivia. Sir Aguecheek's delusion of marriage with Olivia makes him a victim of the flattering and swindling Sir Toby. It is at this stage, the well born twins Viola and Sebastian arrives and the real virtue and power of love is manifested. The shipwrecked twins are shown as destitute and grieving. Both of them think other drowned and dead in the shipwreck. The sister Viola disguises herself as a page, named Cesario and enters to the service of Orsino. Her beauty and command on language immediately wins the complete trust of Orsino. He appoints her as a messenger to his beloved Olivia, only to have Olivia fall in love with the young messenger. Sebastian, the brother, too is irresistible even without any power or wealth.

As already mentioned, love in Shakespeare is not only the love between man and woman. The filial love, the fraternal love, love between servant and the master and that between two friends is portrayed to depict the great capacity and the power of love. Antonio, the caption of the ship, on which the twins were on board, endangers his own life to save the life of Sebastian and to be in his company. As usual in comedies, the complexities of relationships get resolved finally in the end. The title Twelfth Night itself suggests these complexities for sake of resolving these complexities. "Twelfth Night" is symbolically the twelfth night after Christmas, indicating the extended period of the celebration. This is marked by the pleasure and enjoyment while participating in and witnessing of activities like, games, disguises and the normal business of the working.

Shakespeare's Portrayal of Love and its Relevance in the Modern Age

In this way, we can conclude that with the help of the dexterous interplay of various characters Shakespeare gracefully portrays the different shreds of love in his great comedies. The portrayal is so allusive and so inclusive that it is timeless and placeless in appeal. Its various aspects are visible in the present day love relationships. Even the pompous and showy aspects of modern love have their counterpart in lavish display of wealth by the aristocratic lovers of Shakespeare. It is true that the innocence and tenderness of Shakespearean love may be missing in modern day love relationships. Also the patience, sacrifice and unflinching faith in their loved ones may not be a common feature of modern love. But essence is by and large the same. Love still retains its stature as the life-giving and life-sustaining virtue of the world. If the love of today may degenerate into lust, distrust and hatred, the seed of this is can be seen in the comedies of Shakespeare as well. This speaks of the greatness of Shakespeare that this 16th century Bard of Avon, becomes our contemporary and compatriot. He is of all generations, of all ages and of all places. We are forced to compare and contrast the characters and situations of Shakespeare with characters of our age and our situations.

Shakespeare, the master artist, portrays the different shreds of love in most vivid and engrossing manner. In the interplay of various aspects of love in his plays, his mature world vision and philosophy of life is contained. This world vision is timeless and universal and it applies to all ages, including the most volatile present age. Through the incessant march of civilization human

race has encountered various challenges, thus changing the attitude, motive and even nature of man. All this has turned the modern life into a more complicated and disintegrated entity. Accordingly the character and feature of love has changed to a great extent. The social and personal schism of modern age can directly be traced into the complex nature of modern love.

Shakespeare's mature analysis of complexity of human situations and human destiny can well be applied to modern situations. By unraveling the master's world vision various complex riddles of modern age can be solved. The relationship and contrast between love and lust depicted in Shakespeare's comedies can well explain the various personal and social problems of modern life. The lacuna and strife of modern life may be a result of our ignorance or lopsided understanding of true nature of real love. It seems modern generation is too keen on the taking side of love and has forgotten the giving side of it. Love cannot be fruited and culminated without the giving side of it that contains the virtues like, sharing, caring, responsibility, trust, truthfulness, forgiveness and sacrifice. The treatment of love in Shakespeare's comedies will definitely highlight these perennial issues. In this respect this study will going to have a distinct modern relevance and will add to the exiting pool of knowledge about human nature and human destiny.

Literature Review:

Lots of discussions have already been taken place to analyze and evaluate various aspects of the masters' genius. Love- as a major preoccupation- has naturally come into scrutiny. A large number of scholars and researcher have pointed out various significant facts about Shakespeare and the portrayal of love in his comedies. However, the topic still has considerable prospects and significant research can be done by incorporating all the existing ideas as well as by innovating new ideas.

Stanley Wells in his book *Shakespeare, Sex and Love* **(2010)** asserts that in comparison to any other aspects, Shakespeare attracts more attention of the readers by his portrayal of love. Here the depiction of love has more than one meaning thus establishing the iconographic nature of his plays. Wells has tried to explain the different implications of love and sex in Shakespeare by interpreting different 'sexual' passages in his plays. Orlando's apparent innocent question - "Who could be out before his mistress"- in '*As You Like It'* can be seen as an example. Wells

interprets the word "out" either as “inability to ejaculate" or "be denied vaginal entry". Such innovative interpretations are to entertain and excite the readers and get their immediate reactions.

Catherine Bates in her essay “Love and Courtship in Shakespearean Comedies” **(2002)** points out a definite pattern of love and marriage in Shakespeare’s comedies. According to her the design of courtship, however, differ from comedy to comedy. A Shakespearean comedy follows an eternal pattern of where men and women meet; they get married, thus becoming soul mates at the end. Courtship, though an essential part of, its portrayal is different in different comedies. Here sometimes we find men chasing women and another time it is women who chases after men and in this process a new shape is given to the traditional love story in which women are also presented as expressing their desires. Viola and Rosalind are the perfect examples of this.

David Galbraith in his essay “Theory of Comedy” **(2001)** has strived to establish that comedy is resistant to theorization and in this way Shakespearean comedies can be seen as resist theoretical and generic pigeonholing because Shakespeare uses Renaissances theories in his play to depict the parody only. *As You Like It* is the perfect example of this. Here the pert and articulate heroine Rosalind shapes her character herself as per her own wishes and desire.

Maurice Charney in her scholarly analysis *Shakespeare on Love and Lust* **(2000)** focuses on these two seemingly similar, but totally contradictory aspects of Shakespeare’s portrayal of love. Ms. Charney, from Columbia University, describes his portrayal of love as “complex and contradictory”. According to the author, it shows “how Shakespeare's treatment of love varies from sympathy through amusement to agony”. Maurice Charney’s study has already established the complex and contradictory nature of love, reflected in Shakespeare's plays. It implies that though it is difficult to attain true love, it is only love that can open up the doors of paradise for us. No doubt, difficulties, hostile society and extremely adverse situations are sure to come in the ways of love. But it has the power to subdue all the adversity. It is both a cleansing and purifying agent. The author says that the treatment of love in Shakespeare is so profound that love themes sound the depth of sins. It also reveals psychological insight of Shakespeare where a reader is forced to search out the reason behind the depiction of a particular event or the rationale

behind the recitation of lines by characters or the reason of the use of a particular platform for the scene. Love, is a main ingredient of Shakespearean plays and it teaches us how to get rid of obstacles and how to tackle the situation because it is the virtue; which makes our life good or bad.

Penny Gay in her book *As She Likes It: Shakespeare's Unruly Women* **(1994)** explores the heroines of Shakespearean comedies from feminist perspective. The book is an attempt to explain how gender politics affects the production to the comedies, and how gender is represented, both in the text and on the stage. She forcefully asserts that how Shakespeare's fascination with code of gender forces even the modern director of his plays to empower these heroines to the extent of relating them with the modern audience. According to the author Shakespeare's comedies, more than any other group of his plays, "offer the actress the potential to put forth (an) extraordinary transgressive energy, to assume power, whatever the ultimate containing pattern of the play may be" (15).

Maria Cecilia Polka in her *Use of Songs in Shakespeare's Comedies* **(1967)** has focused on the use and role of music in Shakespeare's great comedies. Ms. Polka the Research student at the Salve Regina College (Now University) in Newport, highlights the frequent use of music in Shakespearean comedies like *As You Like It*, *The Merchant of Venice* and *Twelfth Night*, where she finds more concentrated use of songs and music in general. According to her, "All men delight to dream of an existence in picturesque surroundings, far removed from the drab conditions of their everyday life, as it is possible for the imagination to make it. It is there that the secret of the charm of the comedy lies". She finds *As You like It* as lazy that moves by violent fits and starts. Thus, she asserts that it is not surprising that none of the songs helps to develop the action:

> "Neither is there any song, if we except those by Hymen, which is part and parcel of the action… In fact, in the case of all the songs except 'Blow, blow, thou winter wind', the scenes would appear to have been created in order that the songs might be sung."

There is no doubt that, every song performs an important dramatic function, which conveys the color of scene and good sense of atmosphere which is perfect for audience's imagination and understanding about the current situation. In addition, according to Ms. Polka, Shakespeare uses the music to express the internal feelings of human and "Twelfth Night" is a perfect example of this, where Duke Orsino in love and exotic mood prays to sing a song to Feste. The song describes the grief and agony of Duke who has become mad in love for the Countess Olivia: Feste Sings:

"Come away, come away, death,
and in sad sypress let me be laid;
Fly away, fly away breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My port of death, no one so true
did share it"

Shakespeare is really a great master: who effects a perfect treatment of love in his comedies. The plot, the characters, songs and music, fun, frolic and wittiness- all work in unison to effect a perfect musical note that is as complete and as profound as are the symphonies of Beethoven.

Description of Broad Area:

The proposed research work is designed to explore the treatment of love in the comedies of Shakespeare, with special reference to the great comedies, such as *As You like It, Twelfth Night* and *The Merchant of Venice*. The aim is to bring out a comprehensive image of love as portrayed by the master. The likeness and dissimilarity of this conception of love will also be strived to be achieved with modern conception of love. The different types and stages of love between different characters will be dealt with and the different shreds of love and its various manifestations like, obsession, wooing, seduction and surrender, all will come under discussion. The virginal, conjugal, innocent and lustful nature of loves will come under purview. The

purpose is to bring out the real essence of Shakespearean love with all its mellowness and fragrance.

The thesis will consist of the following chapters:

Chapter- 1 : Introduction

Chapter- 2 : Love as an agent of Purgation in *The Merchant of Venice*

Chapter- 3 : Deification of Love in the Pastoral World of *As You Like It*

Chapter- 4 : The Celebration of Romantic Love in *Twelfth Night*

Chapter- 5 : Shakespeare's Great Virtue of Love and its Modern Variances

Chapter- 6 : Conclusion

Chapter-1: Introduction

The first chapter will be the introductory chapter, giving brief introduction to the eternal value of love, its importance in human life and its treatment in literature down the ages. It also proposes to analyze the depiction of love in Shakespeare's plays in general and comedies in particular. The different variants of love in Shakespeare will be assessed and its different hues will be highlighted. The depiction of love in the playwright's comedies will be compared and contrasted from that in his tragedies, so as to bring out the grand intuitive design of love as portrayed in his comedies. At the same time the modern trends in love and related emotions will be brought into scrutiny and their development will be probed in the context of Shakespeare's portrayal of love

Chapter-2: Love as an Agent of Purgation in *The Merchant of Venice*

This Chapter plans to establish love as an agent of purgation in Shakespeare's great comedy *The Merchant of Venice.* The play follows an obvious medieval pattern in which love has been

presented as purifying agent transforming the atmosphere of strife and torment into harmony and bliss. The different variants of love and various values related to it will be scrutinized. Shakespeare's main thrust on Virginal chastity and purity will be taken into consideration. The heroine's role as an agent of manifesting this purifying nature of love will be probed. Wit, intelligence and mental composure have been taken as the major attributes of the heroine of a Shakespearean comedy. A relationship of these attributes will strive to be established with the paragon value love.

Chapter-3: Deification of Love in the Pastoral World of *As You Like It*

This Chapter plans to assess the simple, tender and elegant sentiments associated with love as depicted in *As You Like It.* The love, portrayed here, is instinctive and natural. It manifests not only in man and wife but also between parents and children, brother and brother, neighbor and neighbor and ultimately between man and man. The chapter is designed to throw more light on this aspect of love as portrayed by Shakespeare by analyzing the innate love between Rosalind and Celia and between Rosalind and her father. The 'Falling in love' of Rosalind and Orlando will be probed to assess the un-fallen nature of the hero and the heroine of a Shakespearean comedy. The idealized romantic love between Rosalind and Orlando will be juxtaposed with the simple physical love and sex between Touchstone and Audrey as also with the perverted pastoral passion of Phebe. This is expected to evaluate the master's vision of love in totality. The different aspects of wooing, love songs and music will be analyzed to probe the lyrical nature of the comedy.

Chapter-4: The Celebration of Romantic Love in *Twelfth Night*

The fourth chapter is designed to evaluate different aspects of love as portrayed in *Twelfth Night.* The focus will be on assessment of love in the context of disguises and mistaken identities. The other aspects like glorification of women in neo-Platonic terms, importance of chastity and marriage as the culmination of romantic love will be scrutinized. The innocence and purity of Shakespeare's heroines will be evaluated and the importance of these virtues in the happy metamorphosis of the world of comedy will be taken into account. Shakespeare's final image of romantic love haloed in semi-divine meaning will also come under scrutiny.

Chapter-5: Shakespeare's Great Virtue of Love and its Modern Variances

The chapter is designed to place Shakespeare's portrayal of love in the proper context by evaluating his grand intuitive vision of paradise as reflected in his comedies. The role of love as purifying and restoring agent will be probed. Also the different values associated with love viz. sharing, caring, responsibility, fidelity, sacrifice etc. will be analyzed to trace their development to the modern age. Various types of love as presented in Shakespeare, such as chivalrous, adulterous, virginal, conjugal, barren and perverse- will be assessed so as to evaluate their status in the modern age. The thin dividing line between love and lust will also come under scrutiny. Other relevant modern issues related with love will be strived to be explained in the context of Shakespeare's portrayal of love.

Chapter- 6: Conclusion

The major thrust of the sixth chapter is to arrive at a logical conclusion of all the major findings of the research-work. The image of love reflected in the three above mentioned comedies, i.e. *The Merchant of Venice, As You Like It* and *Twelfth Night* will be juxtaposed and similarity and dissimilarity between these images will be analyzed to bring out his unified vision. The ultimate purpose is to assess the role of love in bringing out his philosophy of life. The march of love and associated values till the modern age will also come under scrutiny and Shakespeare's vision of love will be analyzed in the context of contemporary issues of love, faith and responsibility.

Objectives of the study:

The proposed research aims at bringing in certain new and substantial findings related to the portrayal of love in Shakespeare. Shakespeare is being considered as a genius since his times. He has still retained his position in the literary arena. The present research work is undertaken with the dual objective- one is to explore certain unseen arenas of the master's genius and another to establish his relevance to modern times. To be more specific the present research work is done with following aims:

1. To do expensive literature survey on works done on Shakespeare as well as on the treatment of love in his comedies.
2. To throw more light on the plot construction in Shakespeare's dramas, especially in his comedies, in the context of portrayal of love relationship between different characters.

3. To assess the motifs of his characters in the light of their love-life and various related emotions, hence, unfolding the mystery of their different roles and acts.
4. To analyze role of love in probing both the temporal and the spatial aspects of the master playwright's play, especially of his comedies.
5. To establish the charm, beauty, music and symbolism of the love songs and poems appearing in his comedies.
6. To Probe and to unfold various love-related issues of modern age in the context of Shakespeare's portrayal of love thus reinforcing his relevance in the present time.

Methodologies to be adopted:

The proposed research work has been initiated with the grand aim of adding significantly to the existing pool of knowledge on Shakespeare. For this the traditional research methodology of analyzing and evaluating the available resources, the most common and reliable methodology for research on literature will be adopted. It is by exhausting the relevant primary and secondary sources, the inferences will be arrived at. In addition to the above mentioned methodology, recent sociological tools of research will also be tried so as to make the research more socially conscious and relevant. In the current research work the following methodologies will be followed:

1) The present research will be based on the in-depth study of primary sources, i.e. the original dramas written by Shakespeare. Apart from reading the three above mentioned comedies, viz. *As You like It, Twelfth Night and The Merchant of Venice,* his other great plays, including comedies, romances and tragedies will be analyzed for getting Shakespeare's comprehensive vision of life.
2) The secondary sources available in the form of bulk of criticism on Shakespeare's will also be dealt with. For this purpose the critical theories of the classical critics like Ben Johnson, John Dryden and Dr. Johnson as well as those of the propagators of different schools on Shakespeare will also be taken into account. Among such worthy critics the works of Bradley, G. Wilson Knight, D.G. James, Jan Kott, T.S. Eliot, will be taken into consideration.

3) Likeness and comparison is one of the most reliable methods of understanding an issue in its totality. Thus Shakespeare's treatment of love will be compared with and contrasted from the treatment of love in other masterpieces, especially with the artistic creations of some great contemporaries of Shakespeare as well as of 19th century and modern romantics.
4) The current literary trends and approaches on Shakespeare will be assessed properly by frequent visits to the leading libraries of India, such as British Council libraries situated in NCR region, library of Delhi University as well as of Jawaharlal Nehru University. Regular meetings and discussion with other research scholars on Shakespeare, both from India and abroad will be initiated. For this purpose the researcher plans to get associated with Shakespeare Society of India.
5) Interview has been recognized as an authentic method of collecting and analyzing data. Interviews, both telephonic and face to face, with the surviving critics on Shakespeare as also with authentic researchers on the master will be undertaken.

By following the above mentioned methodologies the four point agenda of research, i.e. the collection of data; examination, analysis and evaluation of the same; drawing inferences and coming to conclusion will be arrived.

Proposed Outcomes:

The proposed research work has been carefully planned and designed with some serious academic goals in mind. It is expected to yield in some significant and interesting results. The aim of this study is to unravel various aspects of Shakespeare's genius. The proposed research work is sure to throw more light on different aspect of the master. By scanning and scrutinizing the different theories and interpretations of Shakespeare, the present research work is expected to establish a few important facts related to the plot, characterization, imagery and diction of the playwright under discussion. We hope to throw light on the following areas:

1) The proposed research work is sure to add some valuable points to the existing pool of knowledge and scholarship on Shakespeare, thus enriching it positively.
2) It is expected to throw more light on the role and importance of love in interweaving of various aspects of Shakespearean arts, such as his plot construction, characterization, symbolism and poetry.

3) The existing theories on Shakespeare might get modified in the light of present research work. At least a new few new perspectives on Shakespearean studies are sure to be emerged in the wake of the current discussion.
4) The research work is expected to give new dimensions to the theories related to Shakespeare's portrayal of female characters, especially his heroines. In the same vein we hope to throw more light on the much discussed issue of Shakespeare's ideas and views on women.
5) In the course of analyzing and evaluating different shreds of love in Shakespeare, some unseen shreds might be unfolded and some new forms of love- relationship between different characters in Shakespeare may be brought in.
6) The research may add some new perspectives to the spectacular love scenes and magnificent love songs of Shakespearean comedies. Also the role of these spectacular and magnificent elements in establishing the relationship of the spatial and the temporal elements in the great playwright's will be brought into light.
7) We also expect to solve a few riddles of modern day love issues by likening and contrasting modern love from the love portrayed in Shakespeare.
8) Last but not least we hope to bring out an updated and significant criticism on Shakespeare, thus encouraging and helping further research on the master. It is thus obvious from the above description that this research work will go a long way in adding some substantial points in previous findings of this area of study as it is also expected to establish some new facts and truths in the above area.

References:

1) Adler, J. *A Life on the Stage: a Memoir*, translated and with commentary by Lulla Rosenfeld, Knopf. New York: New York University Press, 1999:101-126.
2) Barnet, S. *The Complete Signet Classic Shakespeare*, Harcourt Brace Press. Jovanovich, 1972:8-12.
3) Bate, J. *Soul of the Age: the life, mind and world of William Shakespeare*, London: University Press of Viking, 2008:3-14.
4) Bloom, H. *The merchant of Venice*, New York: Infobase, 2007, Web, 10 June 2012.

5) Charney, M. *All of Shakespeare*, New York: Columbia University Press, 1993:10-22.
6) Charney, M. *Shakespeare on Love and Lust*, Dowling G Campbell, New York: Columbia University press, 2000,234 pages.
7) Dolan, F. E. *Introduction in Shakespeare, As You Like It*, New York: University of Notre Dame Press, Penguin Books, 2000:18-41.
8) Donno. *Elizabeth Story, Twelfth Night or What You Will*, Cambridge: Cambridge University Press, 2003.14-25.
9) Granville, B; Harley and Harrison G.B. *A Companion to Shakespeare Studies*, Cambridge: Cambridge University Press, 1934: 40-66.
10) Leggatt, A. *Cambridge Companion to Shakespearean Comedy*, USA: Cambridge University Press, 2001: 110-138.
11) Shakespeare, W. *Encyclopedia of World Biography*, 2004, Web, 13 March 2012.
12) Shakespeare, W, Bate, J. Rasmussen. *Twelfth Night,* Modern Library, Westminster, MD, USA, 2010, Web.
13) Shakespeare, W. *As You Like It*, Worldwide Publications, New York: Pennsylvania State University Press, 2006:3-20.
14) Shakespeare, W. *The Merchant of Venice*, Oxford: Oxford University Press, Peacock Books, 2008:25-63.
15) Shakespeare, W. *Twelfth Night: Texts and Contexts*, Boston: Cambridge University Press, 2001:8-49.
16) Shaw G. B. *Shaw on Shakespeare, As You Like It from 1600 to the Present*: Critical Essays, New York: Routledge, 1897:6-28.
17)) Short, H. Shylock is content, *The Merchant of Venice: New Critical Essays*, London: Cambridge University Press, Routledge, 2002.Web.26 September2012.